

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
DECEMBER NINETEEN THIRTY-SEVEN



"PASTORAL SCENE" BY GIOVANNI BATTISTA PIAZZETTA, VENETIAN, 1682-1754.
GIFT OF MR. AND MRS. CHARLES H. WORCESTER.

VOLUME XXXI .

NUMBER 7

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

A MASTERPIECE BY PIAZZETTA

OF THE three great masters who painted in Venice during the seventeenth century, Piazzetta is the least known and the most underrated. Even during the coldest moments of Neo-Classical taste, Guardi's deftly brushed views of the lagoons never lost their appeal and if Tiepolo was occasionally taken to task for "extravagance" and "insincerity" there were still plenty of people to enjoy sumptuous decorative feasts like those spread at the Villa Valmarana or the Palazzo Labia. Piazzetta, on the other hand, had fewer rococo graces than his slightly younger contemporaries. Looking backward to the serious naturalism of the seventeenth century he did not hesitate to borrow from Caravaggio's tremendous impact of light on dark and though he developed this chiaroscuro in a rich and full Venetian palette, his color did not save him when the ban against the baroque was raised. For a hundred years and more the artist was forgotten or if discussed, found lacking in "taste and regularity" and roundly condemned for his "blackish shadows." It was not until 1877 that a discerning French critic said the first sensible modern word about his painting. Even in the 'nineties the greatest writer on Italian art cheerfully gave Piazzetta's superb ceiling at S. S. Giovanni and Paolo to his follower, Tiepolo, and only three years ago a first rate monograph on his art was published.¹

The fact that in Chicago we can study Piazzetta with unusual thoroughness is due to the generosity of Mr. and Mrs. Charles H. Worcester who during the last five years have added three examples by him to their Venetian collection. The earliest is one

¹ Rodolfo Pallucchini, *L'Arte di Giovanni Battista Piazzetta*, Bologna, 1934.

of the most interesting documents in Venetian painting of this period, for it shows the clear link existing between the artist and the masters of the sixteenth century. The composition, "An Annunciation to the Shepherds," is clearly the invention of Jacopo Bassano and when purchased by Mr. and Mrs. Worcester the canvas was attributed to both Jacopo and his son, Francesco.² But several specialists on Venetian painting have suggested that it is more likely a free copy by Piazzetta of the painting by Jacopo in the Galleria di San Luca in Rome. A comparison of the two compositions is enlightening. The work by Bassano is carefully composed in the solid, plastic manner of the sixteenth century. Paint builds simple, expressive form; color is subordinate to tone and the striking pattern of light (as so often in Tintoretto) defines and accents the closely knit formal pattern. In the copy a new delicacy is instantly felt. Dark tones are replaced by a pervading tan and the whole color chord has changed to a typical eighteenth century arrangement of silver blues, pale green, touches of brown and rose. Compare for instance the figure of the woman in the left foreground; in Piazzetta's translation she is no longer a robust peasant but an elegant creature of the period while the young boy in the center clearly repeats one of his

² Oil on canvas, 38 3/16 x 31 1/8 in. Collection: J. Goudstikker, Amsterdam, to Mr. and Mrs. Worcester, 1935. Exhibitions: Rotterdam, Rotterdamsche Kunstkring, *La Collection Goudstikker* (Catalogue No. 31), etc. . . . April 10-25, 1926, cat. No. 2; Amsterdam, Stedelijk Museum, *Italian Art in Netherlandish Collections*, July 1-October 1, 1934, cat. No. 24. References: F. Frölich-Bum, *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, New Series, IV (1930), 243, No. 254; *The Art Institute of Chicago, Report for the Year Nineteen Hundred Thirty-Five*, 10, reproduced. It appears in the catalogue of *The Charles H. and Mary F. S. Worcester Collection of Paintings, Sculpture and Drawings* (compiled by Daniel Catton Rich) to be published this month, where it is No. 20.

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favorite types. The brush of the artist is here extraordinarily prompt and dashing. The passage of the sky with the rapidly painted angel should be compared with the spontaneous handling in the early canvases of "The Sacrifice of Abraham" in The National Gallery, London. Like the London painting the Worcester example is unfinished.

"The Beggar Boy," fully discussed in an earlier *Bulletin*,³ is perhaps a work of some ten years later if we agree with Pallucchini's view of the artist's development.

Piazzetta's interest in scenes of contemporary life was progressive. It is said that he spent a great deal of time on the canals and in the taverns, storing up impressions of picturesque types. From compositions with half-figures, seen in large, dramatically lighted planes, he advanced to full-length subjects, round the year 1735 completing a series of rustic scenes which for lightness and gayety stand close to Boucher and French contemporaries. In the next decade he finished at least three very large canvases with similar themes, the most famous one, named "The Fortune Teller," owned by the Accademia in Venice and dated 1740. A second belongs to a Cologne collection while the third has just been acquired by Mr. and Mrs. Worcester and is now exhibited in Gallery 45.⁴ Again a rustic setting forms the excuse for the composition. On a large rock sits a shepherdess; before her stands a young child watching two dogs pursue a duck through a patch of water; behind are two older boys leaning against the rock. Here in a

splendid canvas all sides of Piazzetta are combined; the brilliant draughtsman, the sensitive and surprising colorist, the manipulator of imposing patterns of light and shadow.

Piazzetta's drawing (as his attractive chalk and charcoal heads prove) is always the drawing of a painter. Trained in a school of late Venetian mannerists who stressed the probity of draughtsmanship, he corrected their narrow approach by a brush which renders significant contours with amazing breadth. At times his stroke follows a course reminding us of the broken curves and linked arcs of the rococo—but only momentarily.

The Worcester painting has great intensity of color. At various stages in his career—as Pallucchini shows—the artist changed his attitude towards the role of color. In his earlier period it plays a secondary part; there, simple, smashing effects of dark and light create his design. Later he concentrates on a gayer palette, perhaps under the influence of Ricci and Tiepolo, but in the decade of the forties, when this picture was done, he successfully welds together color and chiaroscuro.

The greatest color contrast comes in the group of shepherdess and child—the true center of the painting. An unexpected rose in her bodice and skirt is echoed in the rosy tanned flesh of the child, this pinkish note repeated in small spots here and there throughout the group of figures, and most strongly in the reduced red of the hat worn by the boy to the left. All this warm color is enhanced by the green-blue background stretching above the rock and found below in the foreground stream. Piazzetta's color sensibility is acute; the whites are never flat and glaring; but of a dense, subtly varied cream; equally the darks are flooded with color, the red-brown ground (over which the whole picture is painted) showing through and unifying the whole. Particularly charming is the use of dulled color in the group of the two boys; here the contrast of rose and blue-green of the main motif is played in muted tone: a coppery brown and a silver blue.

³ Volume XXVI (1932), 53, 55-6. It appears as No. 21 of the new catalogue of the Worcester collection.

⁴ Oil on canvas 77 1/2 x 56 1/2 in. Collections: 17th Century Gallery, London (1917); to G. Bode at the Sale of the Winterbottom Collection, London, 1935; to M. D. Koetser, London; to Jakob Heimann, Milan; to Mr. and Mrs. Worcester from Heimann (through Paul Drey, New York), 1937. References: T. Borenius, *Burlington Magazine* XXX (1917), Plate I and p. 15; Catalogue of . . . Old Pictures, the Property of the Late G. H. Winterbottom, Esq., Christie, Manson & Woods, London, December 20, 1935, cat. No. 104; R. Pallucchini, *Pantheon*, XVIII (1936), 250-1, reproduced. The painting appears in the catalogue of *The Charles H. and Mary F. S. Worcester Collection of Paintings, Sculpture and Drawings* to be published this month, where it is No. 22 and Plate XVI.



"ANNUNCIATION TO THE SHEPHERDS," COPY
BY G. B. PIAZZETTA AFTER A PAINTING BY
JACOPO BASSANO. GIFT OF MR. AND MRS.
CHARLES H. WORCESTER.

But, structural as are the artist's drawing and color, it is his highly original use of chiaroscuro that gives the picture its force. The earlier followers of Caravaggio often exploited the less pictorial side of his discovery. Light slashed and cut across a composition, destroying the balanced architecture he had so carefully constructed. But much as Piazzetta wished a powerful meeting of shadow and light, he was too respectful of nature to indulge in such violent mannerisms.

One of the chief themes of the Venetian rococo was the quest for light. Guardi analyzed the light of the lagoons down into exquisite touches of atmospheric color applied with all that preciousness of surface which characterizes his age. Tiepolo flooded his canvases and ceilings with light, raising all the hues of his palette, playing them off against the illimitable blue of distances. Piazzetta in his later work discovered a particular kind of moving, wandering light. A careful study of this canvas reveals that patches of brilliant illumination are spread about in a con-

trolled irregular pattern, this pattern broken at intervals with sudden masses of dark or half-shadows. The strongest opposition is focused on the center of the design. The figure of the shepherdess appears in a brilliantly lighted silhouette against the dark background; it is no accident that throughout her costume Piazzetta has introduced variations in chiaroscuro; nothing casual about the fact that the child's dark head is placed against her white apron; that his garment—the blackest note in the picture—appears as a sort of center round which both soft and strong lights gather. The artist disperses his contrast throughout the whole design; even in the purposely vague background on the upper left one has the feeling that the light will quiver and change.

So much has been said of formal design in this painting that a word about the content is necessary. What does the picture represent? It has been the custom to classify such a work as an essay in genre but between the Dutch Little Masters and Piazzetta lies an immense distance. The suggestion has been made that the Worcester painting represents gypsies; even if it does, this tells us little more. Rather it seems that these pastoral scenes and idylls on the shore continue the old pagan feeling of the Renaissance. Such a painting is the heir to the poetic, semi-mythological compositions of the fifteenth and sixteenth centuries. Not that Piazzetta avoids a peculiar, eighteenth century overtone. A blend of realism and fantasy lies behind the conception; we are in no doubt that the artist has carefully observed how light falls on real models but more important is his success in uniting these realistically observed figures into a single romantic mood. Here—as in the "Scherzi di Fantasia" of Tiepolo—we find the typical rococo imagination playing over the heroic themes of an earlier day. In largeness of vision and simplicity of feeling, Piazzetta is heir to the Venetian Renaissance, the clear descendant of Giorgione and Titian.

DANIEL CATTON RICH

SOME FIRST EDITIONS

CHIPPENDALE, Heppelwhite, Sheraton—these are the names which Mrs. James Ward Thorne has made familiar in the furnishings of her entrancing miniature rooms. Each of these noted eighteenth-century designers published books which had an important influence on the development of English furniture.

Reprints of these volumes may be had, but not many libraries are so fortunate as to possess the original editions in perfect preservation. Mrs. Thorne, fully appreciating the difference between the lifeless reprints and the fine copper plates by the well known caricaturist and engraver, Matthias Darly, and others, has most generously presented these volumes to the Ryerson Library.

Chippendale, the earliest and most famous of the three names, describes his 160 copper plates of his celebrated *Gentleman's & Cabinet-Maker's Director* as "neatly engraved, calculated to improve and refine the present taste, & suited to the fancy & circumstances of persons in all degrees of life."

Such phrases might easily appear in the plays of Chippendale's contemporary, Sheridan; the furniture itself would form the appropriate setting for a scene in *A School for Scandal*. The characters in the play would feel entirely at home in a house furnished with the items listed by Heppelwhite in his *Cabinet-Maker & Upholsterer's Guide*, . . . 1788: sofas, confidante, duchesse, pedestals and vases, book-cases, reading desks, fire screens, gouty stools, pier glasses, ladies' dressing tables, "designs of various constructions & conveniences, the partitions or apartments in which are adapted for combs, powders, essences, pin-cushions, & other necessary equipage." The famous Rudd's reflecting dressing table is bewilderingly elaborate. The numerous types and styles of beds with heavy draperies must not be overlooked, state beds, alcove beds, sofa beds, and most fascinating of all, "an elliptic bed" with the accompanying note: "As fancifulness seems most peculiar to the taste of females, I have



"AN ELLIPTIC BED FOR A SINGLE LADY . . ." PLATE FROM THOMAS SHERATON'S "CABINET-MAKER'S AND UPHOLSTERER'S DRAWING BOOK." GIFT OF MRS. JAMES WARD THORNE

therefore assigned the use of this bed for a single lady, though it will equally accommodate a single gentleman." This invention, more decorative than comfortable, will be found in *The Cabinet-Maker's & Upholsterer's Drawing Book* by Thomas Sheraton, 1793.

In his thorough analysis of the work and writings of these master designers,¹ Cescinsky brings out many interesting points. Chippendale and Heppelwhite were practical cabinet makers, whose authentic pieces were largely made to furnish houses designed by Robert Adam.

Sheraton is the only one credited by Cescinsky with having made all his own designs for his publications. He was influenced by Adam's *Works in Architecture* and by the work of his rival, Heppelwhite.

E. ABBOT

¹ Herbert Cescinsky, *English Furniture of the Eighteenth Century*. London, G. Routledge & Sons, 1909-1911. 3 volumes.

THE SIXTH INTERNATIONAL EXHIBITION OF LITHOGRAPHY AND WOOD ENGRAVING

THE gallery visitor who likes to pick his own prize winner will have a difficult choice to make at the Sixth International Exhibition of Lithography and Wood Engraving now in progress in the Print Rooms. The jury did its work of elimination so thoroughly that the three hundred and seventy-four prints finally selected (from the twenty-four hundred submitted) exemplify the highest level of contemporary graphic achievement. Truly international in that twenty-six countries including China are represented, the exhibition is characterized by seriousness of purpose united with complete control of the mediums of expression.

Tendencies in technique and motivation noted in a rapid survey are the preference of Europe and the Orient for the wood-block, of America for the lithographic stone and an intensity of religious feeling in the art of Continental Europe matched in America by a fervid social consciousness.



"ST. CHRISTOPHER," WOOD ENGRAVING BY ZOFIA STANISLAWSKA-HOWORKOWA, POLAND.

Except for Thomas Handforth's decorative lithograph of three Mongolian wrestlers in an act of consecration and Doris Rosenthal's appealing study of two Tarascon boys, the artists of the United States have drawn entirely upon their native scene for subject matter, treating nature with awe and industry with solemnity, making case studies of miners, mountaineers, and W. P. A. workers, relaxing somewhat at circuses and side shows, and finding humor in the activities of our colored folk.

Great Britain, pursuing her own course of perfected technique and usual subjects extolling the charms of England for nature lovers, stands apart from the development of Continental Europe, where, despite the real differences imposed by national boundaries, affinities of thought and approach are to be perceived between the countries of a geographic group, while linking one group to another is a common independence of attitude in subordinating technique to the idea seeking representation.

Poland, which has confined its efforts exclusively to the wood-block, has the largest entry from Continental Europe. Continuing in the tradition of the early woodcuts distributed to the faithful as souvenirs of a pilgrimage is the wood engraving of "St. Christopher" by Zofia Stanislawska-Howorkowa. The giant Saint, face lifted to the Infant Savior on his shoulders, flowering palm staff in his hand, towers in the center of the composition, his feet in the waters of the dark river, his head among the clouds, which are illuminated by the steady radiance of the Child's halo and broken by flashes of lightning in the storm. The borders of the print are black as the night of the miracle and within their frame the legend assumes all its dramatic significance. As in the first woodcuts, so here, accessories of setting are reduced to symbols.

In contrast to the large drawing of the St. Christopher with its broad furrows of white is the delicately executed engraving on wood of "The Vision of Saint Hubert"



"SELF PORTRAIT, 1935" LITHOGRAPH BY KÄTHE KOLLWITZ, GERMANY. THE INTERNATIONAL EXHIBITION.

by Stefan Mrozewski. In this latter print a circular movement is established through areas of light and dark, which encompass the triple action from equerry and horse in the lower left foreground to the kneeling Saint at the right center to the vision of the stag with the crucifix between his antlers at the upper left. One of the finest religious compositions in the entire exhibition is the "Pietà," a wood engraving by Tone Kralj of Yugoslavia.

Notable among the studies of native types is the head of "A Gypsy" by Preslaw Karschowski of Bulgaria. Here the memories symbolic of the old gypsy's life are visualized in the circular border about her head: to the right a dancing girl, to the left the Madonna in the stable, above, mother and child upon the road.

Space will permit only the briefest mention of a few of the other prints. From Holland is a woodcut by Eekman, "The Bad Companions," strongly reminiscent of Breughel. Four lithographs by Käthe Kollwitz and a woodcut by Barlach strengthen the German section. Compensation for the smallness of the French group is the quality of the wood engravings by Soulas and the lithographs by Boussingault.

A few of the noteworthy prints from the

United States are the "Miner," an impressive lithograph by Kenneth Adams, the accomplished wood engravings of the Pintos, the still life compositions of Minetta Good and William Schwartz, the landscape of Peter Hurd, and finally the lithographs of John McClellan, whose "Woodstock Christmas" suggests tragedy without sentimentality.

DOROTHY STANTON

This year the Mr. and Mrs. Frank G. Logan Art Institute Prize was awarded to an American lithograph, "Man," by Byron Thomas, which is as distinguished in spiritual qualities as it is in technique. Honorable Mentions are: "The Call of Death (Self Portrait)," a lithograph by Käthe Kollwitz, of Germany, "Christ and the Adulterous Wife," a wood engraving by Nico Bulder of Holland, and "Composition—Life of Christ," a wood engraving by Bruno Bramanti of Italy.



"MINER," LITHOGRAPH BY KENNETH ADAMS, UNITED STATES.

GOODMAN THEATRE

THE third production in the Members' Series at the Goodman Theatre will be Philip Barry's play, "The Joyous Season." The play has been chosen for several reasons. Mr. Barry undoubtedly ranks with the best contemporary American playwrights—a new Barry play has become, in the course of the last few years, a regular event on the theatrical calendar—and it is rarely, if ever, a completely disappointing event. Generally, whether the play is serious or a comedy, the evening in the theatre is decidedly rewarding. It is also just to say that the Members' audiences have indicated by their attendance their liking of Mr. Barry's work.

"The Joyous Season" is chosen for the December production because it is a Christmas play. There are not many plays fitting the occasion specifically—which are not also overburdened with too much sweetness and light—and the clanging of church bells and the fluttering of Santa Claus down the chimney. These "specifics" have grown wearisome. "The Joyous Season" has reality, a contact with the life about us, a keen sense of people and no hocus pocus of

sudden conversions. The play will be produced on December 6th, and play through December 14th, with a matinée on December 9th.

"Hans Brinker and His Silver Skates" is the next Children's Theatre production, dramatized from the story by Mary Mapes Dodge by Charlotte B. Chorpennings. It opens November 20th and plays each Saturday afternoon of November 27, December 4, 11, 18. There will be a special matinée on Monday December 27th and Friday December 31st, at 2:30 P.M.

Members of the Art Institute may purchase the one dollar seats for seventy-five cents, and the seventy-five cent seats for fifty cents upon presentation of their Membership cards. There is no discount on the fifty cent and twenty-five cent seats.

CORRECTION

The English Hanging Clock and the Library and Work Table recently acquired by The Decorative Arts Department and illustrated on pp. 90 and 91 of the November *Bulletin* are the gift of The Antiquarian Society to the Department.



"MAN," LITHOGRAPH BY BYRON THOMAS, UNITED STATES. AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE IN THE SIXTH INTERNATIONAL EXHIBITION.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER, 1937

VOL. XXXI NO. 7

WINTER PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson.)

Change of address—Members are requested to send prompt notification of any change of address to the Membership Department.

A. A CLINIC OF GOOD TASTE

DUDLEY CRAFTS WATSON. MONDAYS, 2:00 P.M. Fullerton Hall.

- DECEMBER 6—The Living-Room in Winter. 13—New Ideas for the Christmas Celebration.
JANUARY 3—Making Over an Old House for Modern Furnishings. 10—Antique Furnishings in a Modern House. 17—An Ideal House on a Small Lot. 24—Artistic Living in a City Apartment. 31—New Ideas for the Modern Apartment.
Miss Mary Hipple.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 7:30 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. December 6 through December 13. January 3 through May 30.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:15 NOON. MR. WATSON AND MR. BUEHR.

- DECEMBER 7—The Persian Room. 14—Paintings Acquired in 1937.
JANUARY 4—Paintings by Americans. 11—Paintings by French Impressionists. 18—Paintings by European Realists. 25—Paintings by the Expressionists.

D. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Watson and Mr. Buehr. This class continues the work of the past years, but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly, and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. December 3 through December 17. January 7 through May 27.

E. THE ENJOYMENT OF ART

DUDLEY CRAFTS WATSON. FRIDAYS, 2:30 P.M. Fullerton Hall.

(These lectures are presented with stereopticon reproductions in correct color by Miss Marion Butterwick and with electrically recorded correlative music.)

- DECEMBER 3—Matisse, Vytlačil, Lorki; Ravel and Rachmaninoff. 10—Homer, Inness, Davies; MacDowell and Carpenter. 17—The New Unknown.
JANUARY 7—The Art and Life of Dalmatia. *Miss Helen Parker.* 14—Painters of Romance. 21—Altar Paintings from Giotto to Tiepolo. 28—Mural Painting from Tiepolo to Rivera.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS

DUDLEY CRAFTS WATSON. FRIDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- DECEMBER 3—The Forty-Eighth Annual Exhibition of American Paintings. 10—American Paintings in the Permanent Collections. 17—The Sixth International Exhibition of Lithography and Wood Engraving.
JANUARY 7—The Sixth International Exhibition of Lithography and Wood Engraving. 14—New Painters in the Forty-Eighth Annual Exhibition of American Paintings. 21—Venetian Painting—Bellini to Titian. 28—Venetian Painting—Titian to Tiepolo.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS, 1:15 TO 2:05 P.M. MR. WATSON ASSISTED BY MR. BUEHR.

DECEMBER 4—Christmas Cards and Decorations.

11—Christmas Compositions by the Masters (Stereopticon and Music).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays, 10:30 A.M. and Mondays, 4:00 P.M. December 4 to 11. December 6 to 13.

SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS, 10:15 TO 11:45 A.M. MR. WATSON ASSISTED BY MR. BUEHR.

(Materials supplied at the door at costs.)

January 8 through February 12. Members' Children given tickets for the course upon presentation of Membership card. A limited number of scholarships are awarded to honor students of the Public High School and Grade School Classes.

TRAVEL LECTURES—FRIDAY EVENINGS AT 8:00 REPEATED SUNDAYS AT 3:45 P.M.

DUDLEY CRAFTS WATSON

DECEMBER 3 AND 5—Puebla, Guadalajara, Mexico City. 10 and 12—Rural Mexico. 17—Art Shrines, Here and Abroad.

JANUARY 7—The Art and Life of Dalmatia. *Miss Helen Parker*. 9—Scandinavia. 14 and 16—From Manhattan to the Grand Canyon. 21 and 23—Venice—The City of Tiepolo. 28—The Perfect Modern Living-Room. (The first of a series of lectures on Interior Decoration to be given the last Friday evening of each month.) 30—Subject and Speaker to be announced.

FRIDAY AFTERNOON TEAS FOR MEMBERS

FOLLOWING the Friday afternoon lectures in Fullerton Hall during the months of December and January, a special tea for members will be served in the Mather Tea Room at 25 cents. Members of the staff with the assistance of the members of the Chicago Junior League will receive informally and introduce artists and other persons of interest to the art world.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

DECEMBER

7—Lecture: "Aesthetic Form and the American Environment." Thomas Hart Benton, artist.

Mr. Benton will be delighted to answer questions; in fact he prefers to lecture mainly in this way.

14—Lecture: "The Restoration of Williamsburg, Virginia." Thomas E. Tallmadge, Chicago architect, author, and member of the Advisory Committee of Architects for the Williamsburg Restoration.

Mr. Tallmadge's slides show the city of Williamsburg before restoration and as it is now, including the various buildings, interiors and gardens.

21—Christmas Holiday.

28—Christmas Holiday.

JANUARY

4—Lecture: "The Philosophy of Medieval and Oriental Art." Dr. Ananda K. Coomaraswamy, Fellow for Research in Indian, Persian and Muhammadan Art, Museum of Fine Arts, Boston.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker, unless otherwise stated. The following schedule will be offered during December:

THE CURRENT EXHIBITIONS. Mondays at 11:00. Gallery lectures on the current exhibitions, which will include paintings, prints and sculpture. Single lectures 45 cents. Course of 12 lectures \$4.50.

HALF-HOUR JOURNEYS TO FOREIGN LANDS. Miss Barsaloux. Mondays 12:15 to 12:45. Noon hour talks on interesting places and people abroad. December 6—Budapest. 13—Scandinavia II. Single lectures 15 cents. Series of 10, \$1.00.

A SURVEY OF ART. Tuesdays 6:30 to 8:00. The first quarter of a two year course. During December the lectures will be on the arts of the Romanesque period. Single lectures 60 cents. \$6.00 for 12.

HALF-HOURS IN THE GALLERIES. Wednesdays 12:15 to 12:45. Talks on the Institute collections of paintings and decorative arts, offered at the noon hour for business people and anyone else interested. December 1—The Jacobean Gallery. 8—The Dutch Little Masters of the 17th century. 15—The Christmas Story as seen in the Art Institute (with slides). Single lectures 15 cents. Series of 10, \$1.00.

ADVENTURES IN THE ARTS—THIRD SERIES. Thursdays at 6:30. The Florence Dibell Bartlett Series of Lectures on the arts of old and modern times is offered as a source of enjoyment and greater understanding of art. Intended primarily for those employed during the day. December 2—Further Adventures in the Oriental Galleries. 9—Whistler. 16—The Christmas Story in art. **FREE** in Fullerton Hall.

A SURVEY OF ART. Fridays at 11:00. The same as the Tuesday evening course. Single lectures 45 cents. Course of 12, \$4.50.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

WINTER SEASON, 1938, THE CHILDREN'S MUSEUM

The Curator of The Children's Museum offers a series of free gallery tours for children on Saturdays from 9:15 to 9:50. The tours will start from the front door. They are planned for children of eight years and over. November 6 to December 18, inclusive.

1. A series of 12 talks for children, "THE ART AND LIFE OF JAPAN," illustrated with lantern slides, will be given by Miss Mackenzie, the Curator of the Children's Museum, on Saturdays from 9:15 to 9:50. These talks are free to all children. The subjects for January are as follows:

January 8—The Temples of Japan. 15—Treasures of Japan. 22—Japanese Woodblock Prints (1). 29—Japanese Woodblock Prints (2).

2. A series of 12 gallery tours for the CHILDREN OF MEMBERS OF THE ART INSTITUTE will be given also by Miss Mackenzie, on Saturdays from 12:30 to 1:00, from January 8 to March 26 inclusive. The subjects for January are as follows:

January 8—Chinese Bronzes and Sculpture. 15—Chinese Pottery and Porcelain. 22—Japanese Textiles and Minor Arts. 29—Japanese Prints.

EXHIBITIONS

- July 15-December 30—Chinese Jades from the Mr. and Mrs. Edward Sonnenschein Collection. *Gallery M3.*
A selection of eighty pieces including those chosen for the International Exhibition of Chinese Art in London.
- August 1-February 1—Exhibition of Footwear from the Mrs. J. Ogden Armour Collection. *Gallery H16.*
The collection of shoes, slippers, clogs has been augmented since it was first exhibited and has been reinstalled in new bronze cases designed for the collection. It occupies Gallery 16 in the Hutchinson Wing.
- August 1-December 1—Robes Used in the Nō Drama and Prints Illustrating Nō Plays. *Gallery H9.*
Rich textiles showing embroidered, painted and brocaded decorations of great variety.
- August 1-December 1—Japanese Hand-Colored Prints by Early Eighteenth Century Artists. From the Clarence Buckingham Collection. *Gallery H5.*
Portraits of actors, famous beauties and rare early landscapes made before the time of full color printing.
- October 1-January 2—The Carolyn Wicker Collection of Needlework from the Greek Islands. *Galleries A4 and A5.*
Unusual weavings with colorful native designs.
- November 5-January 10—The Sixth International Exhibition of Lithography and Wood Engraving. *Galleries 12, 13, 14 and 16.*
- November 15-March 1—Old Master Prints from the Clarence Buckingham Collection. *Gallery 18.*
Fifteenth and sixteenth century engravings and woodcuts illustrative of the development of print-making from the early dotted print by an anonymous German artist to the varied achievement of Dürer, Lucas van Leyden, and Domenico Campagnola.
- November 15-March 1—Engravings by the Little Masters from the Clarence Buckingham Collection. *Gallery 18A.*
Prints by a famous group of sixteenth-century German artists, who were accomplished draughtsmen in small compass.
- November 18-January 16—The Forty-Eighth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G60.*
- October 15-April 15—Architectural Models in Miniature by Mrs. James Ward Thorne. *Gallery 1.*
A group of thirty of Mrs. Thorne's exquisite rooms, never before exhibited, dating from the time of Henry VIII and Louis XII to Edward VIII.

DEPARTMENT OF REPRODUCTIONS

Postcards and reproductions unframed and framed suitable for Christmas gifts may be found in the Department of Reproductions, first floor Entrance Hall. Color prints from twenty-five cents to ten dollars. Framed reproductions from fifty cents to twenty-two dollars. For this season a series of special Christmas cards is available with envelopes to match; in color (reproductions of paintings), twenty cents; in black and white (reproductions of etchings) fifteen cents or two for twenty-five. Also catalogues, and other Art Institute publications: *Dictionary of Pronunciation of Artists' Names*, Scammon Lectures, and others.

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